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Senior Recital: Jeffrey E. Nelson, acoustic and six-string electric bass

Department of Music, University of Richmond

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GEORGE M. MODLIN
CENTER FOR THE ARTS
at the University of Richmond



PERKINSON RECITAL HALL

SATURDAY, APRIL 19, 1997, 8:00 PM

SENIOR RECITAL

Jeffrey E. Nelson,
acoustic and six-string electric bass

assisted by

Geoff Sigler, *piano*

Vinni Olivieri, *percussion*

Laura Strebel, *flute*

Chris McClish, *drums*

Ryan McCaffrey, *flügelhorn, trumpets*

Jim Furlow, *tenor saxophone*

Kelly Harris, *vocals*

*This recital is in partial fulfillment of the requirements
for a Bachelor of Arts degree*

Program Notes

Bach composed his *Six Suites for Unaccompanied Cello Solo* between 1717 and 1729, while he was *Kapellmeister* at the Court of Köthen. These pieces have been said by scholars to represent the most perfect synthesis of equilibrium of dance suite forms, so much in favor in the 18th century. This version of the *Prelude* from the third suite is a transcription of the entire set done by Mark Bernat for double bass. Interesting in this piece are the breaks in the sixteenth-note pulse in the last section with the use of double stops.

The Capuzzi Concerto is well known as a bridge between the baroque sonatas of Marcello and Vivaldi and the classical concerti of Dittersdorf, Spenser, Pichl, Dragonetti, and Vanhal. It is said that Capuzzi's friendship with Dragonetti inspired him to compose for the double bass.

"Après un rêve" is one of Fauré's early songs, written before 1870 and originally set for voice and piano. Fauré wrote three sets of songs such as this, each containing 20 pieces. The first set, comprised of romances and songs from his youth, includes "Après un rêve." In this transcription Zimmerman attempts to exploit the lyrical quality, often ignored, of the string bass.

Quest for Niantic is a two part story of the search for the mystical city of Niantic. The first movement, "Streams," traces the travelers' journey down a gushing stream. The two instruments take on the roles of the two adventurers; the strong sensitive hero (the bass), and his fearless maiden (the flute). In the second movement, our travelers hire a ship and crew (the percussion and the piano) and take to the ocean. As this movement starts and ends with the same material, we are asked if Niantic is an actual place or an out-of-reach fantasy that will keep the travelers searching for eternity?

The selections for the second half of the program sample many facets of the genre we know as "jazz." We begin with *Jordu*, an example of the Latin jazz that was made popular through tunes like *A Night in Tunisia* and *Caravan*. The arrangement of the ballad *A Child is Born* displays simultaneously the harmonic and melodic capabilities of the six-string electric bass. *There is No Greater Love* recalls the swing era, while *Tuxedo Junction* adds the jazz vocalist, so important to that era. The ostinato bass line of *Footprints* places it as jazz-rock fusion, yet it is also a jazz waltz. Finally, *Oleo* is an example of the bebop style made popular by the likes of Charlie Parker.

(notes by Jeffrey E. Nelson)

Program

Suite No. 3 in G minor, S. 1009
from Six suites for unaccompanied cello solo
Prelude

J. S. Bach
(1685-1750)
(arr. Mark Bernat)

Concerto for Double Bass
Allegro moderato

Antonio Capuzzi
(1755-1818)
(arr. Francis Baines)

Après un Rêve

Gabriel Fauré
(1845-1924)
(arr. Fred Zimmerman)

Quest for Niantic
Streams
Niantic

Jeffrey E. Nelson
(b.1975)

• *Intermission* •

Jordu

Duke Jordon
(arr. Jeffrey E. Nelson)

A Child is Born

Thad Jones
(arr. Jeffrey E. Nelson)

There is No Greater Love

Isham Jones/Marty Symas

Tuxedo Junction

Glenn Miller/Erskine Hawkins

Footprints

Wayne Shorter

Oleo

Sonny Rollins